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A
CATALOGUE

OF
That Magnificent and Truly Valuable COLLECTION
OF

PICTURES,

THE PRODUCTIONS OF THE

GREAT ARTISTS of the BRITISH SCHOOL,

KNOWN AS THE COLLECTION OF

The Shakspeare Gallery,

Formed under the spirited Directions, and with unbounded Expence, by those distinguished
Promoters of the Fine Arts, the

MESSRS. BOYDELL 's.

These justly-admired Pictures, in which the Poetry of our Great Bard has furnished Occasion for a proud Display of national Talent, comprise many of the happiest Efforts of such deceased Artists as the Immortal Sir JOSHUA REYNOLDS, WRIGHT of Derby, HODGES, ROMNEY, HAMILTON, WHEATLEY, KIRK, RAMBERG, and others, the Rarity as well as the Excellence of whose Works, must insure them a distinguished Place in the Collection of the Connoisseur.

Among the spirited Performances of living Genius, are

THE KING LEAR, BY MR. WEST,

AND VARIOUS BY

BARRY,	TRESHAM,	SMIRKE,	RIGAUD,	BOYDELL,
NORTHCOTE,	FUSELI,	STOTHARD,	WESTALL,	A. KAUFFMAN.
OPIE,	HOPFNER,	PETERS,		

And that admirable Set of CABINET PICTURES,

THE SEVEN AGES BY MR. SMIRKE;

BASSO RELIEVOS, by the Hon. Mrs. DAMER;

AND

The Grand Alto Relievo, the Apotheosis of Shakspeare,

By the late THOMAS BANKS, Esq. R. A.

Many of the above Pictures are of the Cabinet Size, and the Remainder will be found worthy Objects for the large Saloons of the Nobility and Gentry, or the Halls of Incorporate Bodies, or for Exhibitions in distant Parts of the Kingdom.

The Whole will be Sold by Auction,

BY MR. CHRISTIE,

ON THE PREMISES,

On FRIDAY, MAY 17, 1805,

AND TWO FOLLOWING DAYS, (SUNDAY excepted), AT TWELVE o'CLOCK,

BY ORDER OF THE PROPRIETOR,

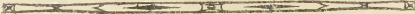
WITHOUT RESERVE.

May be Viewed Two Days preceeding the Sale, and Catalogues of the Sale may be had (at One Shilling each) at the Shakspeare Gallery, and in Pall Mall.



CONDITIONS OF SALE.



- I. **T**HE highest Bidder to be the Buyer; and if any Dispute arise between two or more Bidders, the Lot so disputed shall be immediately put up again and re-fold.
- II. No Person to advance less than 1s. Above Five Pounds 2s. 6d. and so in Proportion.
- III. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound in Part of Payment of the Purchase Money; in Default of which, the Lot or Lots so purchased, to be immediately put up again and re-fold.
- IV. The Lots to be taken away with all Faults, at the Buyer's Expence, within One Day after the Sale.
- V. WHEREAS ALL EFFECTS SOLD BY AUCTION, ARE LIABLE TO A DUTY OF ONE SHILLING IN THE POUND, THE SAME IS TO BE BORNE BY THE SELLER AND PURCHASERS IN EQUAL MOIETIES.
- VI. To prevent Inconveniences that frequently attend long and open Accounts, the Remainder of the Purchase Money to be absolutely paid on or before the Delivery.
- VII. Upon Failure of complying with the above Conditions, the Money deposited in Part of Payment shall be forfeited; all Lots uncleared within the Time aforesaid, shall be re-fold, by public or private Sale; and the Deficiency (if any) attending such Re-sale, shall be made good by the Defaulters at this Sale.
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A
CATALOGUE,

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First Day's Sale,
FRIDAY, MAY the 17th, 1805.

PICTURES.

Kirk	-	-	-	1	TROILUS and Cressida— <i>an elegant sketch</i>
Ditto	-	-	-	2	The Moor Nurse, and Child— <i>its companion, of equal merit</i>
Edwards	-	-	-	3	Valentine and Silvia
K. Porter	-	-	-	4	Volumnia and Virgilia
Ditto	-	-	-	5	Aufidius and Coriolanus— <i>the companion</i>
Smirk	-	-	-	6	The King rebuking Falstaff— <i>painted in a fine clear tone of colouring</i>
Ditto	-	-	-	7	Prince Henry's Apology— <i>finely drawn and gracefully composed</i>
Westall	-	-	-	8	Antonio conducted to Prison
Ditto	-	-	-	9	Balthanio and Portia
Hamilton	-	-	-	10	Lady Grey supplicating King Edward for the Restoration of her Husband's Lands
Ditto	-	-	-	11	Queen Margaret and Suffolk— <i>an elegant and brilliant specimen</i>
Westall	-	-	-	12	Henry the Eighth and Arch. Cranmer— <i>a rich and high finished Picture</i>
Ditto	-	-	-	13	Wolfey disgraced and receiving the discovered Paper from Henry the VIIIth— <i>very fine</i>

BAS RELIEFS.

The Hon. Mrs. Damer	14	Antony and Cleopatra— <i>an elegant Bas Relief, terra cotta</i>
Ditto	15	Coriolanus's Triumphal Return— <i>ditto</i>

PICTURES.

Fufeli	-	-	-	16	Henry the Vth. discovering the Conspirators— <i>grand and brilliant effect</i>
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Ditto	-	-	17	Puck or Robin Goodfellow— <i>an ingenious and spirited specimen</i>
Wheatley	-	-	18	Antonio, Hero and Beatrice
Ditto	-	-	19	Barochio, Conrade and Watchmen— <i>spirited, companion to the preceding Lot</i>
Smirke	-	-	20	Hotspur and Lady Percy
Ditto	-	-	21	Falstaff on the Field of Battle
Hamilton	-	-	22	Queen Margaret and Prince Edward taken Prisoners— <i>a gracefully composed Picture, in an admirable style</i>
Ditto	-	-	23	The Duke of York consulting with Salisbury and Warwick
Westall	-	-	24	Queen Katherine attended by Griffith and Patience— <i>an elegant and chaste coloured Picture</i>
Westall	-	-	25	The Ghost appearing to Hamlet in the Queen's Chamber, <i>an expressive and rich coloured specimen</i>
Smirke	-	-	26	Trinculo and Caliban— <i>admirably composed and painted</i>
Ditto	-	-	27	Angelo and Isabella— <i>a pleasing and elegant picture</i>
Hamilton	-	-	28	Mortimer and Richard Plantagenet in the Tower— <i>a graceful and finely composed picture</i>
Ditto	-	-	29	JOAN of ARC— <i>very fine</i>
M. Brown	-	-	30	Richard the Second resigning the Crown to Bolingbroke— <i>a rich and grand composition</i>
Boydell	-	-	31	The Interview in the Temple Gardens between the Earl of Somerset and Richard Plantagenet— <i>capital</i>
Ditto	-	-	32	Desdemona justifying herself to the Council
Stothard	-	-	33	The Meeting of Othello and Desdemona on the Platform, at Cyprus— <i>an elegant and brilliant Picture</i>
Hamilton	-	-	34	Rosalind Discovering Herself— <i>composed and drawn in a tasteful style; a pleasing and capital picture</i>
Ditto	-	-	35	Cymbeline and Imogen— <i>of equal merit</i>
Northcote	-	-	36	King Edward with his Queen Elizabeth, and their Infant Prince— <i>a rich combination of excellence, the drawing and coloring truly fascinating, forming together a splendid and capital picture</i>
Westall	-	-	37	The Reception of Cardinal Wolsey at the Abbey at Leicester— <i>a tasteful and expressive Picture, coloured with a rich and brilliant effect</i>
Smirke	-	-	38	The Examination of Conrade and Barochio— <i>finely composed and drawn, painted with astonishing humour and charming effect</i>
Ditto	-	-	39	Falstaff examining Prince Henry— <i>the companion, of equal merit</i>

Wheatley	-	-	40	Theseus and Hippolyta— <i>an elegantly composed Picture, painted with rich and brilliant effect</i>
William Hodges	-	-	41	The Forest of Arden with the wounded Stag, the Scene solemn and grand— <i>coloured and painted with wonderful spirit and effect</i>
Ditto	-	-	42	The Grove Scene before Portia's House, with Lorenzo and Jessica, moonlight— <i>there is in this Picture a stillness and beauty of effect surpassing imagination</i>
Graham	-	-	43	Othello and Desdemona— <i>finely composed and richly coloured</i>
Rigaud	-	-	44	The Death of Hotspur— <i>capital</i>
Westall	-	-	45	Lady Macbeth— <i>finely drawn and full of expression</i>
Northcote	-	-	46	Prince Arthur and Hubert in Prison—in point of composition, drawing, colouring, and general effect, admirable
Peters	-	-	47	Mrs. Page and Ford reading Falstaff's Love Letters—a well composed, rich coloured, and interesting Picture
Westall	-	-	48	The Meeting of Hotspur, Worcester, Mortimer and Glendower at the Archdeacon's House, in Wales—the drawing and expression admirable, with singularly fine and brilliant effect
Rigaud	-	-	49	The Discovery, from the Comedy of Errors— <i>very fine</i>
G. Hamilton	-	-	50	Volumnia supplicating Coriolanus—a grand composition, chastely drawn and coloured
Opie	-	-	51	Talbot and the Countess in Auvergues Castle—a grand and capital Picture
Fuseli	-	-	52	The Ghost appearing to Hamlet—a finely composed and rich coloured Picture
Opie	-	-	53	Juliet in the Trance— <i>painted with surprising force and richness of colouring</i>
Fuseli	-	-	54	Macbeth and the Witches— <i>composed and drawn in a grand style, painted with spirit and harmoniously colored</i>
Peters	-	-	55	Cardinal Wolsey and Campion's Visit to Queen Katherine— <i>very fine</i>
Northcote	-	-	56	Richard the III. and Bolingbroke's entry into London—a noble composition, drawn and painted with astonishing spirit and effect, truly capital

End of the First Day's Sale.

Second Day's Sale,

SATURDAY, MAY the 18th, 1805.

PICTURES.

Howard	-	-	-	1	T IMON leaving Athens— <i>a finely drawn and high finished Picture</i>
Ditto	-	-	-	2	Timon, rewarding the Poets and Painters—the companion, and of equal merit
K. Porter	-	-	-	3	Pembroke, Salisbury, Bagot, and Falconbridge, discovering the Body of Prince Arthur—a well drawn rich and harmonious Picture
Westall	-	-	-	4	Posthumus, Jachimo and Philario,— <i>finely composed and spiritedly painted</i>
Ditto	-	-	-	5	The Ghost of Banquo appearing to Macbeth—a rich and capital specimen
Hamilton	-	-	-	6	Ferdinand and Miranda— <i>sweetly colored, and elegantly composed</i>
Ditto	-	-	-	7	Olivia, Viola and Maria—an elegant and brilliant Picture
Wheatley	-	-	-	8	The Countess and Helena—a charming specimen
Ditto	-	-	-	9	The King, Helena and Lords— <i>of equal merit</i>
Smirke	-	-	-	10	King Lear, Kent and Fool entering the Hovel
Ditto	-	-	-	11	Lear, Cordelia and Kent—a charming and elegant Picture
Boydell	-	-	-	12	Desdemona asleep
Ditto	-	-	-	13	Othello and Desdemona
Fuseli	-	-	-	14	Falstaff, Doll Tearsheet, Prince, and Poins, at the Boar's Head in Eastcheap—a well composed and finely coloured Picture
Miller	-	-	-	15	The Masquerade Scene in Romeo and Juliet—a tasteful and fascinating Picture, spiritedly touched and coloured with brilliant effect
Downman	-	-	-	16	Rosalind giving the Chain to Orlando—a graceful and pleasing Picture
Boydell	-	-	-	17	The battle near Towton in Yorkshire, between Henry the VIth. and Edward the IVth.—a grand and interesting Picture

Trefham	-	-	-	18	Antony, Cleopatra and attendants
Hamilton	-	-	-	19	Prospero, Miranda and Ariel
Trefham	-	-	-	20	Cleopatra, guards and attendants
Westall	-	-	-	21	Lady Macbeth walking in her Sleep— <i>finely composed and full of expression</i>
Westall	-	-	-	22	Richard the Third exposing his Arm to the Council— <i>very fine</i>
Smirke	-	-	-	23	Rosalind, Celia and Oliver
Ditto	-	-	-	24	The King of France, Cordelia, Goneril and Regan
Hamilton	-	-	-	25	Sebastian, Oliver and Priest— <i>an elegant and fine specimen</i>
Ditto	-	-	-	26	Sir Toby, Sir Andrew, and Maria— <i>full of humour and possessing an admirable effect</i>
Westall	-	-	-	27	The Witches in Macbeth— <i>fine</i>
Smirke	-	-	-	28	Orlando and Adam— <i>a graceful and fine-touched Picture</i>
Westall	-	-	-	29	Brutus and Strato— <i>a fine specimen</i>
Durno	-	-	-	30	Falstaff examining the Recruits— <i>full of humour and character, painted in a clear tone of colour</i>
Ditto	-	-	-	31	Falstaff in disguise, led out by Mrs. Page— <i>of equal merit</i>
Miller	-	-	-	32	King Edward hunting at Middleham Park, Yorkshire
Hopner	-	-	-	33	Pisanio and Imogen at Milford Haven— <i>finely composed, drawn, and coloured, the expression and general effect admirable</i>
Smirke	-	-	-	34	Sir Hugh Evans, Pistol, Fenton, Mrs. Ford and Page, tormenting Falstaff in Windsor Park— <i>a singularly fine specimen of this charming painter, who in this picture has given us a rich display of his inventive powers, together with an elegant taste of drawing and fascinating tone</i>
Smirke	-	-	-	35	The Examination of Froth and Clown by Escalus and Justice— <i>painted with astonishing humour and effect</i>
Hamilton	-	-	-	36	Leontes looking at the statue of Hermione— <i>elegantly composed and painted with great brilliancy and spirit</i>
Ditto	-	-	-	37	Hero fainting in the church— <i>of equal merit</i>
Fufeli	-	-	-	38	Titania and Bottom in the wood, from the Midsummer Night's Dream— <i>an extraordinary effort of genius and invention, and painted in a grand style</i>
Wheatley	-	-	-	39	Polixenes and Camillo disguised at the Shepherd's Cottage— <i>a graceful and brilliant Picture</i>
Fufeli	-	-	-	40	Titania and Oberon—the companion to Let 38, and of equal merit
Romney	-	-	-	41	The Infant Shakespear— <i>Poetically composed, tastefully drawn, and charmingly coloured</i>
Northcote	-	-	-	42	Mortimer and Richard Plantagenet in the Tower— <i>finely composed and coloured with magic effect</i>

Westall	-	-	-	43	Cæsar's Ghost appearing to Brutus in the Camp near Sardis— <i>grand and capital</i>
Boydell	-	-	-	44	Prince Henry taking the Crown
Ditto	-	-	-	45	Prince Henry's Apology, a graceful and rich coloured Picture, the companion to the preceding Picture
Wheatley	-	-	-	46	Ferdinand and Miranda playing at Chefs— <i>finely drawn, tastefully composed, the expression and colouring admirable</i>
Northcote	-	-	-	47	The Princes smothered in the Tower— <i>full of expression, coloured with richness and wonderful effect</i>
Opie	-	-	-	48	Leontes directing Antigonus to take away the Infant Perdita—a grand composition painted with surprising richness and force
Northcote	-	-	-	49	The Battle near Sandal Castle and Wakefield, with the Death of Edmund Earl of Rutland—a spirited and capital Picture
Opie	-	-	-	50	Bolingbroke consulting the Spirits— <i>finely composed, richly coloured, and painted with astonishing effect</i>
Fuseli	-	-	-	51	Lear turning away Cordelia—the Drawing and Colouring rich and powerful, a truly capital Picture
Peters	-	-	-	52	The Procession of Henry the VIIIth. with the Infant Princess Elizabeth—a grand composition, rich and harmoniously coloured
Barry	-	-	-	53	Lear with the Body of Cordelia— <i>grand and capital</i>
Stothard	-	-	-	54	The Masquerade scene in Henry the VIIIth.— <i>tastefully composed and coloured with surprising rich and brilliant effect</i>
Wright	-	-	-	55	Prospero's Cell, with the Vision— <i>painted and finished equal to a cabinet Picture; a truly capital performance</i>
West	-	-	-	56	Ophelia appearing before the King and Queen— <i>finely composed, the characters admirably expressed, and painted in a rich clear tone of colouring; capital</i>
Smirke	-	-	-	57	Those Matchless Set of Pictures, SHAKESPEARE'S SEVEN AGES;— <i>Wherein this charming Artist has forcibly portrayed the progressive stages of human life, with truth and beauty of composition, delicacy of pencil and wonderful effect; forming a desirable and cabinet set of Pictures, worthy a place in the collection of the most refined Amateur</i>

End of the Second Day's Sale.

Third Day's Sale,

MONDAY, MAY the 20th, 1805.

PICTURES.

Ibbetson	-	-	1	KATHERINE, Petruccio and Hortensio
Ditto	-	-	2	Katherine, Petruccio and Grumio
Woodford	-	-	3	Tamora, Lavinia, Demetrius and Chiron
Hamilton	-	-	4	Leontes and Hermione— <i>an elegant specimen</i>
Ditto	-	-	5	Paulina, Child, Leontes and Antigonus— <i>of equal merit</i>
Rigaud	-	-	6	The Interview between Romeo and Juliet
Stothard	-	-	7	Valentine, Protheus, Silvia and Julia
Hamilton	-	-	8	Richard the Second's Return from Ireland
Ditto	-	-	9	The Duke and Dukes of York and Aumerle— <i>finely drawn and coloured</i>
Westall	-	-	10	Imogen in Bed— <i>an elegant and finely coloured picture</i>
Ditto	-	-	11	Imogen in Boy's Clothes— <i>of equal merit</i>
Wheatley	-	-	12	Dull Holofernes, Sir Nathaniel Janquetta and Costard
Ditto	-	-	13	The Princess and Ladies from Love's Labour Lost— <i>an interesting and elegant picture</i>
Northcote	-	-	14	The Murdered Princes— <i>finely drawn, and painted with singular effect</i>
Sir J. Reynolds	-	-	15	Puck, or Robin Goodfellow— <i>an astonishing effort of that extraordinary genius, combining the truth and richness of colouring of Titian, and the magic effect of Rembrandt</i>
West	-	-	16	Orlando and Oliver— <i>a spirited and capital picture</i>
Wright	-	-	17	Antigonus torn by the Bear— <i>an admirable and highly-finished picture, painted with great truth to Nature, and surprising effect</i>

Smirke and Farrington	18	The Prince and Poias robbing Falstaff— <i>a rare combination of the great powers of these two eminent painters</i>
Smirke - - -	19	A Scene from the Taming of the Shrew, Sly with the Attendants— <i>a humorous and finely composed Picture, painted and coloured in the most fascinating style of the master</i>
Westall - - -	20	Antony weeping over the body of Cæsar— <i>finely composed and coloured</i>
Ditto - - -	21	King Henry before the Gates of Harfleur— <i>a rich and brilliant specimen</i>
Wheatley - - -	22	A Scene from the Comedy of Errors— <i>a spirited and well-composed picture</i>
Ditto - - -	23	The Duke of Ephesus, from Ditto— <i>of equal merit</i>
Smirke - - -	24	Caius discovering Simple in the Closet— <i>an admirable specimen for truth of expression and spirit of execution</i>
Ditto - - -	25	The Companion, Evans' examination of William— <i>of equal merit</i>
Hamilton - - -	26	The Shepherd's Cot, from the Winter's Tale— <i>a spirited and brilliant picture</i>
Ditto - - -	27	Desdemona and Othello— <i>of equal merit</i>
Smirke - - -	28	Abhorion, Clown and Provost— <i>full of humour, and painted in a fine clear tone of colouring</i>
Ditto - - -	29	The Inn Yard, with Gadshill and Carriers— <i>an admirable specimen, for truth of character and spirit of execution</i>
Westall - - -	30	Ophelia— <i>full of grace and elegance</i>
Ditto - - -	31	King Philip, Constance and Lewis, from King John— <i>a rich and expressive picture</i>
Smirke - - -	32	Falstaff under Hearn's Oak, with Mrs. Ford and Page— <i>a charming specimen of the master</i>
Ditto - - -	33	Juliet and her Nurse— <i>a pleasing and interesting picture</i>
Hamilton - - -	34	A Scene from Twelfth Night— <i>aptly drawn and coloured</i>
Ditto - - -	35	A Ditto from Love's Labour Lost— <i>the companion, and of equal merit</i>
Wheatley - - -	36	Katherine and Petruchio leaving Baptista's House— <i>a spirited and interesting picture of that graceful master</i>
Ditto - - -	37	A Scene from All's Well that Ends Well— <i>one of his most capital pictures, finely composed and drawn, and painted in a rich and harmonious tone of colouring</i>

- Kirk - - - 38 The Duke discovering himself, a Scene from Measure for Measure—the expression, composition and drawing of this capital picture, truly admirable
 Ramberg - - - 39 Olivia, Maria and Malvolio—full of character, a tasteful and highly-finished picture
 Kauffman - - - 40 Diomedes, Cressida, Troilus and Ulysses—a grand and classical composition, painted in a rich and harmonious tone of colouring
 Fufeli - - - 41 Prospero, Miranda, Caliban and Ariel—a grand and impressive Picture
 Kauffman - - - 42 Valentine, Protheus, Silvia and Julia—a graceful and finely composed Picture, rich and brilliant in effect, and highly finished
 Romney - - - 43 Cassandra weeping—an elegant composed figure, full of expression, judiciously coloured and fascinating in effect
 Peters - - - 44 Hero, Ursula and Beatrice—A charming and interesting Picture, the colouring rich and brilliant
 Ditto - - - 45 The Companion, Falstaff in the Buck Basket—A singularly fine Picture of the Master, full of humour and admirable effect
 Smirke - - - 46 Ann Page inviting Master Slender to Dinner—finely composed and drawn, and coloured in the most enchanting style, the characters admirably contrasted: a chef d'œuvre
 Ditto - - - 47 Shylock, Jessica and Launcelot—the Companion of the preceding lot, and in every respect of equal excellence
 Kirk - - - 48 Lavinia pursuing Lucius—tastefully composed and correctly drawn, the colouring chaste and harmonious
 SIR J. REYNOLDS - 49 That celebrated chef d'œuvre, the Death of CARDINAL BEAUFORT—which exhibits such a combination of excellence, as must ever command the admiration of the judicious Connoisseur; it combines within itself all the requisites to form a grand Picture, and we are at a loss which to admire most, the profound Skill which this inimitable Painter has displayed in the Composition, the astonishing richness and truth of colouring, or the forcible and magic Effect of the whole. Such a Picture is a lasting monument of the Painter's Fame, and an Ornament to our Country

- Opie - - - 50 Timon giving Gold to Phrynia and Timandra—a grand Composition. The Characters finely expressed, and painted with richness of colour and astonishing Effect
- Northcote - - - 51 Romeo, Juliet and Paris in the Tomb of the Capulets—finely composed, painted in a rich and harmonious tone with a wonderful effect of light, capital
- Ditto - - - 52 The Interview of the young Princes in London—a Picture grand and pleasing, there is in this charming production that singular fine tone of colour which prevails in this great Painter's fine Works
- Trefham - - - 53 Anthony and Cleopatra—composed, drawn and coloured in a grand style, a Picture replete with excellence. The beauty of the principal figure truly fascinating, the tone of colour rich and harmonious, forming together, a most capital and desirable chef d'œuvre of this classical Painter
- Romney - - - 54 Prospero and Miranda—a grand and impressive composition, rich and brilliantly coloured and painted with magic effect
- WEST - - - 55 That truly grand and capital Picture, KING LEAR in the STORM—a most astonishing Production, matchless in composition and drawing, the colouring grand, harmonious, and in effect wonderful: a magnificent chef d'œuvre
- SIR J. REYNOLDS - - - 56 That astonishing Production of our immortal Painter, MACBETH and WITCHES, wherein he has shewn a rich poetic imagination not inferior to Sal. Rosa, and truth of colouring equal to the most celebrated Venetian Painters—this must ever be considered one of his most capital Works
- Best specimen had a large sum for painting*
- BANKS - - - 57 THE APOTHEOSIS of SHAKESPEARE—the grand Alto-Relievo in Front of the Gallery

FINIS.